

Abigail Can Wail

A NEWSLETTER FROM WOMEN FOR ACTION INTEGRITY AND LEARNING

VOL. 1

Spring is in the Air,

AND WAFTING IN THE BREEZE IS THE STENCH OF HARASSMENT

It's a sunny Thursday morning. People are on their way to school and work. Leaves are returning to the trees and so are the robins. The blue blue sky is cloudless, and the sun graces my back while I stroll down St. Alphonsis St. enjoying the church bells as they echo softly off the Back Bay Manor. Just as I am about to reach a state of "oneness" with Mission Hill, a "beep beep" followed by kissing sounds and "hey hey baby" shatter into my ears as a car goes whizzing past. I fight the urge to scream, "Fuck off cock suckers," and, any chance of reaching "oneness" ruined, I stomp the rest of the way to school.

I'm used to this. I grew up on a main road in New Jersey, so my walk to school was inundated with its fair share of lewd comments aimed at my pudgy twelve-year-old body, but lately I just can't

stand it. I have a grandmother who douses herself daily with talk shows and will call me to tell me about the "sass mouth girls" who get themselves into trouble. These warnings have successfully kept me quiet



until recently. Recently, I just can't stand it. It's been happening everywhere; men who are walking, standing, driving, shopping, homeless, drunk, or sober all seem to have their little fucking comments. "Hey baby" is common, or the up and down "size up" or the every so charming tooth sucking (yeah, tooth sucking gets me pretty hot, watch out). My usual line is simply: "Read a book." It goes well with anything:

"Hey baby, how's about-" "Read a book." No one's too sure what to make of it, and it *might* prompt some learning time on their part. Another strategy is to just make a face. It's a: "What? What the fuck do you want!?" face with a hint of: "Not in your very wildest dreams, sir." Recently, after giving the face, a companion of the tooth sucker said something along the lines of: "Is that what he gets

after giving a complement to your ugly ass." I did not realize that I was in need of this 'service,' and after a long day I did not need a tooth sucker and his toadie to give me any shit. Because of this, I was compelled to scream down Tremont Street, "Fuck off!" Luckily it was very late at night, so there were no small children around. A few months ago a couple of men getting into their car said something like: "Hey

In This Issue:

Info on Some Rockin Female Authors

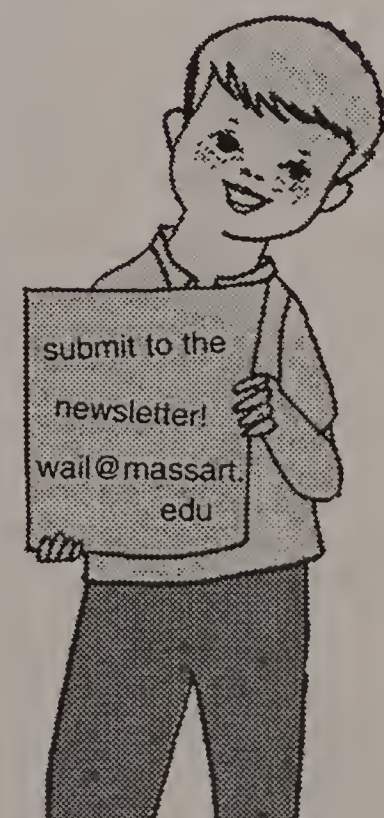
Callin' Out To Future SGA Stars Jannelle Vasseur

Standards of Art Episode One: The Chair Kelly Fitzpatrick

Liners Kelly Fitzpatrick

Local Art Scene: Calendar of Events

Spring is in the Air, and Wafting in the Breeze is the Stench of Harassment Jannelle Vasseur



Spring is in the Air

pretty girl, what's your name," or something as equally endearing. I ignored them, my former strategy, and they called out to me, asking if I was deaf or lost my voice. I thought that sounded like a pretty good idea and continued to ignore them. When I got to the corner and was waiting for the "walk" signal, a car pulled up next to me carrying the two gentlemen, and I was asked if I had gotten my voice back. I made some comment about preferring only to speak with men; this, of course, required some explanation, and I proceeded to tell them that men do not refer to women they don't know as 'girl.' They, naturally thought this was very amusing. And I had to give some moron the finger for beeping at me just a few days ago.

I know it's spring and all but that isn't giving me an uncontrollable urge to run up to strange men and grab their packages or anything. In light of all this 'attention' I have become aware of how much it effects me. I avoid eye-contact with all men I see on the street, I'm incredibly angry when I am commented at, and I am taking up a lot of mental energy trying to figure out how to handle it properly. Yelling "fuck off" to two large men while I take a left into a dark cut-through on my walk home alone might not be the smartest thing to do, but acting timid and scared because the big bad men have harnessed the the power of speech, might not be so smart either. Since it's new assholes every time ignoring it won't make it go away. And for some reason my, usually comforting, "Wow, the world *is* full of idiots," catch-all net isn't doing the trick these days. Not to mention that I am completely disgusted by the fact that some forty-year-old man with a lazy eye,

a goiter the size of a football, a dirty hooter's shirt that doesn't cover up his fat hairy stomach, and pants that don't cover his entire fat hairy ass, can look at me and think that after a line like, "Hey honey, how's about it?" I'm going to let him cum on my tits. Needles to say that what ever is playing out in his head he is sadly, sadly, *sadly* mistaken if is anything other than me wanting to gauge out his eyes with a rusty spoon while I ask him if he would like someone to look at *his* daughter like that.

But I suppose it must work on some women. WELL IT WON'T WORK ON ME! Just let them try it, I'm stocking up on comebacks.

-Jannelle Vasseur

If you have any wicked good comebacks for this sort of thing email them to wail@massart.edu. I want to compile a list.

I don't want to be prejudice or overly feminist.

How can I help it when there's a disgusting, fat, sweaty truck driver staring at my sister and I in a hotel in Carlisle, Pennsylvania?

He keeps asking us where we're from.

When he offers to pay our buffet tab, half our room bill and invites us to his room, I start to wonder what his intentions are.

No thanks buddy.

-Ryan Hodson

WAIL CALENDAR

March

Abigail Can Wail Comes Out
8-21 Triangle Shirtwaist Factory
Memorial Show: Tower Gallery

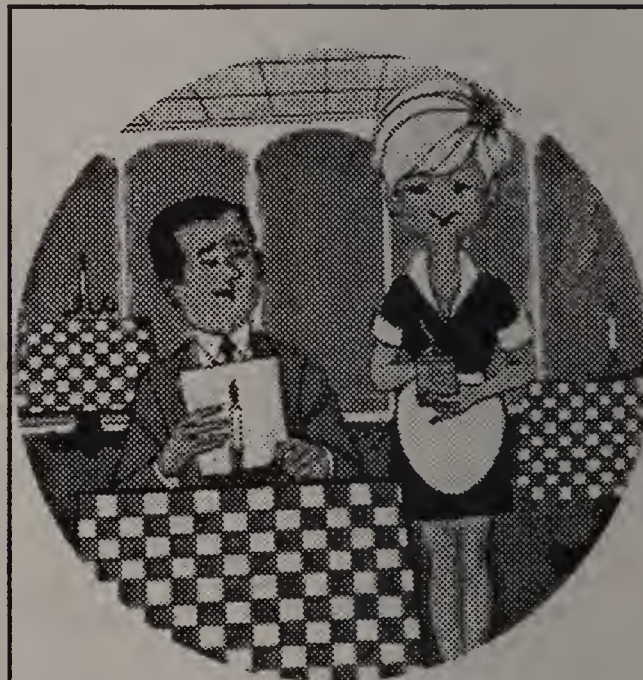
April

Abigail Can Wail Comes Out
5 Wednesday: Sex Toy Demo
Kim Airs from Grand Opening
N175 8:00

May

Abigail Can Wail Comes Out
8 Last meeting of the semester

If you want to contribute to the newsletter email your stuff to wail@massart.edu or bring them to a meeting, or leave them in the WAIL mailbox by the SGA office on the 2nd fl. of Kennedy



"Hey baby, can I take you, with a side of me, to go?"

"Gee...Sir, that's really tempting--and quite charming, but, uh I was born in 1980, which I'm sure you remember quite clearly, so I'm probably a little young for you, Sir. Not to mention the fact that I'm running myself ragged trying to finish up my degree in the global policy of feminist economics and social politics, so, I don't really have *time*."

Guess What Girls? (cont.)

The ERA came up again during the women's movement in the seventies, when feminists worked hard to get the ERA passed. They held demonstrations, raised awareness, and spoke with senators. But alas, there were opposers to the amendment. Sadly, the most vocal opposers were women. Phillys Schafely led a strong (and ultimately successful) campaign to stop the ERA. Schafely convinced many Americans it would result in women being unable to stay home with their children, and women would be forced to be the providers for their family. Even such ridiculous claims like mandatory unisex bathrooms, and that feminists' ultimate goal was lesbianism... Yeah so, in any case, the ERA died three states short of the 38 needed by its deadline.

So why am I bringing this up? If it's past its deadline it's dead, right? Well here's the deal: The Supreme Court requires a "sufficiently contemporaneous" time limit on amendments, and Congress' acceptance of the 27th (Madison) Amendment 203 years after its introduction shows that an amendment can't be thrown out simply because of the passage of time. Not to mention that if 203 years is "sufficiently contemporaneous" that a mere 77 years can't be any less sufficient. So, because the time limit is in the resolving clause and not in the document itself, the ratification that started in 1972 might remain open. If three more states ratify the previous 35 remain potentially viable. The ERA Summit is conducting a three State Strategy as we speak, and is working hard

to get the ERA ratified. And while women have made progress over the past 20 years, it's been proven that the ability to drop a ballot in the ballot box, or having been included in Title VII of the Civil Rights Act isn't quite enough.

A woman has to wonder, why all the reluctance with the ERA? After all, women deserve the same basic human rights as men: life, liberty, the pursuit of happiness, and a tube of KY-jelly to for every dose of Viagra.



Women for Action Integrity and Learning

**Meet every Monday at
7:00 in Suite 1 in the
basement of Kennedy.**

**For more information
call:**

**617.427.8138 or
email:
wail@massart.edu**

**In our upcoming meetings
this semester we will be
discussing:
The Triangle Shirtwaist
Show in the Tower Gallery
Screening the Film, "Where
is Stephanie?"
Having a book discussion
Discussing the WAIL
Scholarship
and a bunch of other stuff.
stop by.**

Submit to Me!

I am the newsletter!

You may have noticed a trend with this newsletter.

Mainly that most of the articles are by me, Jannelle Vasseur. It doesn't have to be this way! I am willing to share the fame and fortune that comes along with publishing in this newsletter. It's too much excitement for me anyway.

If I don't get more submissions from you people, I'm changing the name from "Abigail Can Wail" to "Jannelle Says."

Don't test me. I'll do it.

To submit articles, creative writing, artwork, announcements, or responses to Abigail Can Wail, email :
wail@massart.edu

-or-

put submissions in the WAIL mailbox outside the SGA office on the 2nd floor of Kennedy

-or-

bring your ass to a meeting on Monday nights at 7:00 in suite 1, drop it off and stay for the conversation.

It ain't so bad.

How to Buy a Firearm

Kelly Fitzpatrick

How do you know that you own something? What if something is a conditional buy and a conditional use, is it still yours? What are property rights? These are many questions that come into play while thinking about the rights of a firearm owner. What I am interested in discussing is the right to one's own property, specifically a firearm if one chooses to acquire it with one's assets.

Ever hear of a desirable object that you can buy but it is a conditional buy? What if you wanted something but you first had to have a government criminal background check done to purchase it legally? It must be expensive because it is illegal to buy one at a good value in relation to the market (Saturday Night Specials). To use it you must have a license, legally. To keep it in certain places you must have a permit, legally. In those places it must be secured and locked in one or more ways while not in use (depending on what area of the country you are in), legally. Legally, it must be separate from some of its specific parts. You could not make it visible in public, legally. You cannot buy one for someone else, especially someone under a specific age, legally. You have to wear certain clothes while using it in wooded areas, legally. You cannot purchase one legally that is of the latest technological advance or is the most efficient. (note: the reason I used the term legally over and over again was not only to show you by boring you to death with the repetition of language that I find this legality overly abundant, but because these things "can" be done, but are prohibited by law. There is not some electric field holding the non-license-holding

purchaser from buying a firearm.)

The reason all of these rules and regulations moved from etiquette to law is obviously because an injustice occurred that individuals are reacting against. Their conclusion is that guns should be regulated, because they can be used to hurt people.

What occurred? Say, two young kids find a way to a bunch of guns. Maybe the guns belong to their parents; maybe they purchase them from an individual or a business. They take the guns, load them and wait on a grassy knoll to say kill a president or a bunch of schoolmates. The reaction from individuals who later hear the gruesome details on the six o'clock news - "Dammit, Who taught them how to solve their problems that way?" or "Dammit, Where did they get those guns?" or "Dammit, How come no one was watching that grassy knoll?" and many other similar off the cuff emotional responses to a mournful situation. Then, the political leaders of the country hold a press conference. The people want to know how the event is being handled. Who is 'really' responsible. (It couldn't possibly be those children holding the guns.) The political person calms tv viewers by explaining that they are doing everything they can do. Which is right. They are doing all they know how and have the power to do. Make Laws. What happens is people die due to the misuse of firearms by individuals and leaders take action by controlling the guns. Obviously there is more than one social issue here. Right now, I am dealing with the property issue. The myth that there is a right for some people to regulate the property rights of others.

What is the basis of this myth? The idea is derived from the rights of individuals to keep them selves safe. Individuals know that they have a responsibility to their life. It is the most valuable thing to them, because with out it they are unable to have values. People in America give up their right/value to protect themselves, in order to know that everyone has given up this right and that the government is overseeing this and protecting everyone. The assumption is that this will make them safe. This is not necessarily true. You can not rely on being safe when your safety is not in your own hands. You can not rely on the government being good or to be good. You can not rely on the government being efficient. (This is where I am reminded by the saying "if you take all the guns away from the people, only the people who are criminals will have guns." One interpretation of the moral of this saying is that you make the method of survival the being-the-criminal.)

The firearm is the choice of the means to protect one's life. This, life, is the highest value. Protecting it is the means to this value. This is where the reactionary would say "But I have the right to take away your gun in order to protect my highest value." With out embarking on a complicated, potentially ridiculous adventure on why this is correct or incorrect, let me talk about why it is not in your best interest to make illegal my right to my property based on the potential harm of it. (Best Interest is based on the standard 'of what value is it to my life? ')

It is in your best interest to not take people's guns away, or expect the government to do so, or

How to Buy a Firearm

to expect the rights to these guns to be in your hands or in any one's hands because it will make YOU safer. My friend, William Sullivan, reminded me just recently of the common response of, "Why would anyone even want a gun? We should just get rid of them, they cause too many problems." My response to them is that people are the one's causing the problems which is exactly why you want there to be guns in order to protect yourself from those people. (Idealists might as well face it; you can never find all the guns to take away.) Owning a gun is a high value because it protects you from the dangerous people. You don't have the right to make people less dangerous, that is an arbitrary line, but you do have a right to protect yourself from them. William would say that taking guns disarms victims and allows dangerous people to be worse.

What makes people regulate the potential, meaning "the right to bear arms" as opposed to "the right to live/kill people, "? It comes from the myth that people have the right to feel safe, again. The leaders think that they have the right to regulate this one form of property because the property has the potential to take other people's rights away very quickly. The gun is not taking anyone's rights away; it just has the potential to. "Potential" is a bad argument because it is an arbitrary stance. Many things have the potential to harm another. Somethings potential is arbitrary because it relies on the context. You must ask, by what standard is this potential high or low? You cannot make a law that has to ask the question "in relation to what?" For example you cannot make a law that reads "it is prohib-

ited that one make a building that would be too high and fall over on some person." We are compelled to ask what is too high? Who is to say? The question is where is the line drawn. The other question is who has the right to draw it.

By individuals allowing government to regulate some property, they are allowing them to set a premise to regulate all property. The premise is "the rights of the whole are more important than the rights of the individual." I find this



myth disgusting. It is the same thinking that allows people to sacrifice themselves for the "good" of society. It is the same thinking that allows the individual to believe that the whim of the majority is what is moral and right. I'd like to ask these people who think like this—where is the "whole"? Who speaks for them? Is it better for me, being part of the whole to have the right to protect my highest value taken away so that I can lose my rights but the whole can have theirs? Doesn't that mean that I have my rights, ... but I don't? Doesn't that

mean that I sacrifice the greatest value for a lesser one?

Feeling emotionally safe is not a right or a value. People don't have the right to feel safe. They have the right to protect their lives, not their feelings. The reason this is is because of force. Another person's force on you to die (or leading you to death) can have a direct effect on your body and life, but they cannot force you to emotionally feel a certain way. One emotionally feels a certain way due to their past experiences, their current context, their mental state. You cannot make a person feel a certain way; they make themselves feel that way. You can act and a person can be mentally effected by your actions; but their feeling of safety or anger is resting on their shoulders. They allow themselves to feel that way.

It is invalid to make laws based on how people will feel because it is an arbitrary line you are drawing. The law is based on people's whims, not on people's rights. When you make laws based on emotional feelings you are declaring that some people, the people in power, have a right to make the rest of the people abide by what some people may feel at some time and in some place. I do not want 'some people' making decisions that will effect my right to own a gun if I choose to purchase one, and if someone chooses to sell it to me.

In conclusion, it all boils down to rights. You have the right to do anything you want, unless it infringes on someone else's rights. So go! Do Anything. Just don't let anyone assume that they have the right to your property in any way (including the regulation of it), or the right to your life. Value life.

The Triangle Shirtwaist Factory Fire.

Jannelle Vasseur

"We fought and we died and we bled. Today they don't have to."

Pauline Newman, union organizer

On March 25, 1911, five hundred employees of the Triangle Shirtwaist Factory in New York, one of the largest manufacturers of women's blouses, were trapped behind locked doors in one of the most horrible fires in history. A fire that would claim the lives of 146 women.

Less than two years earlier many of the same women went on strike along with 20,000 to 30,000 other garment factory workers to gain the right to collectively bargain with employers for better wages and working conditions. The strike, that would come to be called The Great Uprising, began when the Triangle Shirtwaist Factory fired workers suspected of supporting unionization. The strikers suffered beatings from the police and hired thugs, and hundreds were sentenced to jail.

Before the strike, workers at the factory (most of them Jewish and Italian immigrants) worked from 7:30 in the morning until 9:00 at night. They were not paid any overtime, and worked six to seven days a week. The average worker was paid \$6.00 a week. The fire escape doors were kept locked to prevent women from retreating to them for fresh air, the ventilation was horrible, and the treatment of the workers was deplorable.

When the fire broke out, hundreds of workers, sewing highly flammable materials, were trapped

inside the wooden building. There was no sprinkler system, and when the fire trucks arrived, they found their hose and ladders could only reach to the seventh floor, leaving three floors unreachable. Women began to throw themselves to their death from the burning building, their hair and clothes on fire. When police and fire fighters searched the building they found 19 bodies melted

against the locked door, 25 were found huddled in death in the cloakroom, some with their hands covering their faces, and police would pull over 25 charred bodies from atop the elevator. One reporter recognized the faces of women who had gone on strike a year earlier, to demand decent wages, more sanitary working conditions, and safety precautions. The owners were fined seventy-five dollars- the combined weekly wage of about six workers.

The workers of this time, and those who contributed in the strikes, changed the face of labor conditions. They organized, formed unions, did public demonstrations, called for better treatment- all this before women even had the right to vote. The strength and endurance of the women of this era is rarely recognized. Because of the efforts of these women, today we have the ability to request hire wages, do not have to work more than a forty hour work week, and work under safe conditions.

**This event can help us,
women of today,
recognize our history
as one filled with
struggle and heartache,
and to acknowledge
womens' past and
current achievements
with respect and pride.**

WAIL is having a show in the Tower Gallery from March 8 -21
about the Triangle Shirtwaist fire and the surrounding events.

Shed light on an event that helped to change the face of women's labor in America.

Art work can be in any form, any media. All work must be connected to the Triangle Shirtwaist fire, workers, or strike. The deadline to submit work is February 28, 2000. All work will be juried by WAIL members. Please contact WAIL: 427.8138/wail@massart.edu

For more information about the fire and strike check out
<http://www.ilr.cornell.edu/trianglefire/>
it has a ton of information on it.

It's Women's History Month!

Bust out your Molly Pitcher poster, bask in the warmth of tokenism, and read a book by a rockin' female author.



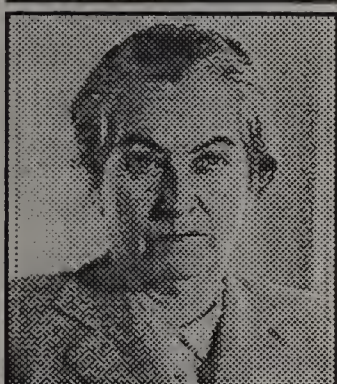
Edna St. Vincent Millay

Millay was a lyric poet, a feminist, individualist, political activist, bon vivant, and national icon of restless youth in the Jazz Age. The poems considered to be her finest are those written in the last decade of her life.



Lorraine Hansberry

During her brief lifetime, Hansberry became a commanding presence in American Letters. Her best-known work *Raisin in the Sun* was the first play by an African American to be produced on Broadway.



Gabriela Mistral

Known in her native Chile as "the spiritual queen of Latin America," Mistral was an activist on behalf of the homeless children and a poet, who in 1945 became the first Latin American writer to be awarded the Nobel Prize in Literature.



Fannie Hurst

Author of many short stories and one play, Hurst became most famous for novels like *Back Street*, *Lummock*, and *Imitation Life*. She wrote with a sense of social purpose, and saw herself as a champion of the underdog.



Pearl Buck

The first American Woman to win the Nobel Prize in Literature (1938). She spent most of her early life in China as a missionary. After she returned to the US, she published novels, biographies of her parents and other materials.



Anita Loos

Loos created more than two hundred scripts for D.W. Griffith's Biograph Company. She was a principal figure in transforming the turgid melodramatic style of early film into a more modern and naturalistic one.



Muriel Rukeyser

A poet and social activist, she published her first poems while in college. Eventually her wide-ranging intellect would produce, in addition to over a dozen volumes of poetry, biographies of Willard Gibbs and Thomas Herriot.



Clare Booth Luce

After her divorce in 1929, she became an editor at *Vanity Fair*. She satirized her social peers in the book *Stuffed Shirts* and the play *The Women*. Later she moved from Rep. Congresswoman to ambassador to Italy.



Rita Dove

Dove was a college professor, an editor, the recipient of many awards and fellowships, and a judge for the Pulitzer Prize and the National Book Award. In 1987 she won the Pulitzer for the story *Thomas and Beulah*.



Virginia Woolf

Woolf spent her literary life testing a novelist's mission set out in her essay "Modern Fiction." *Night and Day* and *Jacob's room* are among the books in which she moved from "realism" to much more experimental forms.



Anais Nin

Nin captured in her dreamlike prose the sexual and artistic ferment of bohemian Paris and, later, Greenwich Village. Early in her career she established a reputation of "antinovels" with *House of Incest* and *Winter of Artifice*.



Rebecca West

Moving from the stage to journalism in her late teens as a reviewer for the feminist *Freewoman* and continued writing on politics and suffrage for various other journals, gaining notice for her pull-no-punches style.

Standards of Art Episode One: The Chair

What is the purpose of stating your disagreement in a critique setting when it is obvious that the only purpose of speaking is to hear yourself speak? What is the purpose of an argument about art when there are not any standards on what art is?

I have recently noticed that the standards of what is good art at Massart can be judged by sitting in on a critique. One can hear people say very intelligent, mature things, and one can hear quite the opposite. I am constantly in fear that the standards of art are being diminished or are just disappearing and that soon my art will have no place on the scale. The scale will have been levelled by the arbitrary rage that is postmodern man.

The postmodern man can easily be found once he utters a profundity on what he perceives to be art. These rantings can be categorized by inconsistency, irrelevancy and phrases such as "it may be green to you". The postmodern man says many things about what he perceives to be his art. He either says that he does not look at other artists because he does not want to be influenced, or he looks at as many people he can find that make many sorts of things and does not make a structured value judgement on any of them, and appreciates them all.

Lately, I have taken on the opponentship of postmodern man in his illusive form. My superhero tactics, though radical, have gone pretty much unnoticed. They are that I refuse to allow anyone to use the word 'art' as if it were a synonym to the phrase 'trendy mess' in my presence. Since it is in my best interest not to force people to do this, I have removed my presence from theirs in some specific

settings. In doing this I have had a run in with a higher-up.

The episode with the higher-up (hence the title of this article) was staged around the struggle to convince me that being present in critiques was an opportunity to be with people who claim to have no standards on what art is, and have mystical beliefs on how art works (as if art were a psychic mirage that simply appears, and understanding of it comes without any thought process on the part of viewer). I was told the opportunity for them to hear my view on what art is will certainly influence their view, but that I must be more open to 'the broad area of what art is' and be willing to be persuaded. When I refused to be persuaded I was named dogmatic, when I refused to give up my absolutes, the things that I know, tyrannical. I am the last person to argue against the fact that the boundaries of the category of art are large and encompass a broad range of conceptions and objects that have been created to take many forms or intentionally unforms. But, I do speak up when the foundations of what art is is bent or forgotten. Two of the primary essentials, intention and concept, have been lurking around one of my classes as if it were an art school myth. Some claim that these things (intent and concept) are not essential to art. That art can be made without intention and without ideas. If this is true, I do not understand what art is. (Maybe these people take the extreme of my word and envision having to be greatly philosophical about deep, tragic ideas in their studios, and mathematically calculative of each act effecting the work). It doesn't make sense logically that the defi-

nition of art would be two separate contradictory things. The definition of art remains, and someone just hasn't understood that definition yet.

Art in history has been justified and argued about by a range of standards. Modernism questioned the hierarchy of these standards in an attempt to scale what is good art vs. what is not. Postmodernists saw that there was a flaw in this system, though they did not attack how quality was judged, by asking "good for what and by what standard?" but by destroying the quantity of standards in making each one of them nonessential to the making of art. In a sense the postmodern phenomenon has become the dialogue "Is this art?" and if something has risen to that level of "art" then "yes, it must be good" because it has achieved the name art by miraculously transcending all the non-standards and the levelled hierarchies.

I am told that I must be more open to ideas, and be willing to be persuaded by "the facts" to broaden my understanding or to come over to the other side of the nihilistic idea that art is anything or the nominalistic one that art is nothing. I cannot think about the possibility of being persuaded by "the facts" when the argument used by my antagonist is not a logical one. Think of how it would be to approach an argument with someone who claims that art is not art. "You would think that this is ridiculous, since the truth of this proposition is so obvious, what facts are there to persuade you?" This is what I have been dealing with in episode one.

Kelly Fitzpatrick

Callin' Out to Future SGA Stars

How do you feel about Student Government? You know, that mysterious body of students that crawl out of their caves every Tuesday and goes to Tower (rm 659 @12:30). You know, the people deciding who gets to have money, where we have shows, what artists we bring on campus, what to say to administration. Not too much, just helping to shape what kind of a place Mass Art is. I have to say, there are some groups doing a damn good job at it. For instance Video Front has been Rockin' it all year, Sticks and Stones is back from the dead (good job guys), Mass Art Christian Artists has brought in a bunch of speakers this year and raised a ton of supplies for battered women's shelters..who else?...oh yeah, WAIL does alright. There's also an executive Board that comes together and deals with the the administration, the all school show, the individual SGA groups, and the funding for groups. Yes! there is a Student Government president, vice president, trustee, secretary, and treasurer even at Mass Art!

Why am I bringing this up? Well, it's coming close to the end of the semester, and that means elections for the next executive board. That's right, a fancy office with your own extension. It's also the time of year when the graduating class (*sniff*) graduates and leaves a gigantic gaping hole (in our hearts) and in their groups. So what? Who Cares, right? WRONG! I happen to be of the ilk that loves this school. I also love (most) artists, and I love the idea of artists creating social progress

in their communities (however big or small). Sometimes I get the impression that it is a pretty small ilk. Take last year's elections for example (don't worry, I'm not going to get into it) there were two positions where people were running for office uncontested (sort of) and there was no real forum for debates, public speeches (outside the acceptance of nomination speech to SGA Full Council), or anything that would allow the student body to know that the hell the person running plans to stand for or accomplish. There's no chance to get excited about the incredible possibilities Mass Art students have to create dramatic change both within our school and in the Boston arts community.

Students can be incredibly powerful. We have a lot going for us: automatic funding (for now), a name ("Mass Art"), a legion of roughly 1,200 people, and the best excuse you could ever have if you happen to go too far: "I am a student." But why not go too far? That's exactly my point. You know what funding, the safety of a physical institution, and numbers mean: YOU CAN RAISE HELL! That's right, you can do whatever you want. Do you have a problem with the curriculum? You can write a proposal for change (they listen, I've done it), you can push for more gallery space, you can push to improve gallery space, you can form connections with area artists, you can start a newsletter, you can do whatever you want, really. I have found very few boundaries to speak of since I've been at Mass Art, and the ones I have found, sadly have come from the stu-

dents.

So Mass Artians, I am asking you to think about what you want for Mass Art and what you want *from* Mass Art. Know that you have the ability to make change here. As students and as artists we have the right to demand that our needs are met. As privileged members of a community (we are privileged to be at college, we are privileged to have a large amount of funds to spend), we have the ability to improve both our immediate community and work to make progress in the greater Boston Artist community. So, when nominations come around, maybe you'll decide to run, maybe you'll decide to nominate someone else, think hard about your wants and needs from Mass Art, and think about a person who will get those things done for you, then nominate them. When your voting think about the same thing. Propose questions to the candidates, and demand they be taken seriously and addressed. Take the elections seriously and encourage people to vote. There is nothing worse than having a false representation of the student body, it can cripple progress and stifle growth.

Jannelle Vasseur

abigail can wail offers its pages to open discussion during elections this year. We are willing to publish special election discussion editions to create dialogue between the candidates and the Mass Art community. If you decide to run *abigail can wail* is available for you to use to address the student body. Use It. We *will* be addressing you.

Funded by
Women for Action Integrity and Learning
Editor: Jannelle Vasseur

The sentiments conveyed in this newsletter are
not necessarily those of
abigail can wail, or of WAIL

Liners by Kelly Fitzpatrick

There seems to be a lot of staring going on at massart (specifically in the Kennedy Lobby, and even more specifically by maintenance men). What's up with that?

A recent poll concluded that less than zero percent of massart students live in motor homes.

Two executive board members of SGA told me yesterday that they haven't read any of my articles in this newsletter.

On a day off Jannelle and I were exiting the T at Park Street and discovered many women standing with signs. Seeing the word abortion, I immediately ran the other way, thinking that they were pro-lifers. I automatically think that it is not in my best interest to talk to these people. Jannelle walked right over to them and saw my look of "what the hell are you doing" and explained to me that they were actually NOW pro-choicers. A woman explained an event to us where a group of demonstrators were to meet outside a clinic and demonstrate against people praying for the "the deaths that they perceive are taking place." Jannelle and I walked away both thinking that that is a bad idea. One of us is religious and one of us is not. Our reasons have nothing to do with religion.

Environmentalists have made "development" an evil word. A word that means progress and man-made.

"Since nature supposedly has value and goodness in itself, any human action which changes the environment is necessarily branded as immoral." M S Berliner, Ph.D.

"By selective re-creation, art isolates and integrates those aspects of reality which represent man's fundamental view of himself and of existence." Ayn Rand

Do we really know why awards are given at Mass Art... Why the judges see the art as good? If there is no actual standard for what the award means, or if it means a different thing in each case the same award is given, than receiving an award only means that your work got a judge's attention momentarily.

WAIL

Women for Action Integrity and Learning meet every Monday Night in Suite one in the Basement of Kennedy @ 7:00. Sometimes we have Pizza but we never know until the meeting, so you'd have to come and ask for it. But you have to come, that's the important part. Oh, and some of our meetings have gotten canceled, like on April 10, because I have a show at Smith College (for the art school cheerleaders, you should check it out if you can. It should be pretty cool). If you can't make it to meetings but you still want to be involved or know what's going on with us, we email out minutes (welcome to technology) so if you want to be on our email list email us at wail@massart.edu Thanks! Jannelle



Chapter 7

WHAT TO DO ON A DATE

Local Art Scene:

BadGirrls Studios

— A Tribute to Lord Buckley —
a neglected visionary of jazz philosophy and a stand-up comedian who invoked the manners of English aristocracy and the language of Black America. (April 8 or April 22)

Open Faucet Presents:

— March 26 —
All-Grrrrl Showcase @ The Actors Workshop, 39 Boylston St. (Boylston T stop) 2pm, \$5. w/ Kelley Donovan, St. Suzan, Lynne Doncaster, Can't, and Sherron Hebron (www.openfaucet.com)

Rhythm & Muse Bookstore

in JP, 403 Centre St.
—Robert Hines presents 13 characters from his one man show 6pm free.

THE ART SCHOOL

CHEERLEADERS PERFORM...

March 25, 26 AS220, Providence
April 1 Berklee Performance Center
April 9 Wesleyan University
April 10 Smith College
April 14 Milky Way Cafe
April 9, 10, 14 w/ Le Tigre and The Need. (all shows @9pm)
(www.geocities.com/artcheerleaders)